

SOUVENIR PROGRAMME OF THE
BI-CENTENARY PERFORMANCE OF
HANDEL'S "MESSIAH"

FIRST PRESENTED AT
THE "NEW MUSICK HALL"
FISHAMBLE STREET, DUBLIN
13TH APRIL 1742

BI-CENTENARY PERFORMANCE
AT THE GAIETY THEATRE
SOUTH KING STREET, DUBLIN
13TH APRIL 1942

Members of Orchestra

1st Violins

Terry O'Connor (Leader)
Nancie Lord
Madalene Mooney
Arthur Franks
Rosalind Dowse
Bay Jellett

2nd Violins

Chris. Kiernan
Patrick Oakley
Richard Kiernan
John Stanley

Violas

Thomas Collins
M. Rosenberg

'Cellos

Clyde Twelvetrees
Christine Fagan

D. Bass

Zach Lee

Flutes

Herbert Leeming
Thomas Browne

Oboes

H. P. Doherty
Joseph Murphy

Clarinets

Adolphe Gebler
Frederick Ashton

Bassoons

Richard Persse
S. McCormick

Horns

H. Wood
N. Gibbons

Trumpets

Thomas McCurtain
R. Treacy

Trombones

J. Thwaites
R. J. Brewer
J. Brennan

Tympani

J. Hayes

Ladies and Gentlemen of the Choir

Abell, Miss R.
Allen, Miss E. M.
Armstrong, Miss G.
Barry, Miss M.
Bassett, Miss M.
Bell, Miss R. A.
Bell, Miss C.
Black, J. G.
Blood-Smyth, Mrs. E. E.
Bloomer, Miss L.
Bodie, Miss U.
Bouch, J. J.
Brambell, Mrs.
Brambell, Mr. W.
Breen, Miss B.
Brennan, W.
Brittain, H.
Broughal, Miss J.
Brunker, Miss E.
Bruton, Miss M.
Buckley, Miss A.
Butler, Miss A.
Butler, Miss K.
Buttimer, Miss P.
Byrne, Miss M.
Byrom, Miss J.
Byers, Miss E. M.
Byers, Miss P.
Cameron, Miss L.
Carroll, J.
Clarke, F.
Colter, Miss V.
Cochrane, Mrs. E.
Colter, C. D.
Coleman, Miss T.

Condell, Mr. and Mrs.
Connolly, Miss H.
Cook, Miss C. M.
Craddock, Miss M.
Crosbie, Mrs. M.
Crowley, Miss M.
Cullen, Miss R.
Cullen, Miss F. M.
Cuthbert, J. G.
Dallaghan, Miss S.
Daly, Mrs. E. M.
Davis, Miss F. A.
Davis, Miss M.
Davison, A.
Deale, D. L.
Delaney, P.
Dempsey, Miss E.
Dempsey, Miss Eileen
Devoy, Miss F.
Dignam, A.
Dixon, Miss M. T. Y.
Dowdall, T. A.
Doyle, Mr. and Mrs. J. M.
Doyle, Miss M.
Doyle, Miss A. G.
Doyle, C.
Eakins, Miss M.
Ennis, B.
Fagan, Miss A.
Farren, C.
Felton, Miss V. I.
Felton, L. M.
Felton, E. W.
Fenning, Miss E.
Finlay, Miss M.

FitzGerald, Miss K.
Fleming, Miss D. V.
Fletcher, Miss F.
Flynn, Miss C.
Folan, Miss P.
Foster, Miss H.
Fulton, Mrs. D. C. Sidford
Goggin, Miss N.
Gordon, Miss J.
Gordon, Mr. and Mrs.
Graham, Miss N.
Graham, J. G.
Gray, Miss M.
Griffith, J.
Hadfield, Mrs.
Hadfield, C.
Haisley, Miss
Hamill, Miss C.
Harris, Miss E.
Harris, Mr.
Hayes, Miss I.
Hearne, M. G.
Heffernan, Miss E.
Heney, Mrs. G.
Henry, Mrs. N.
Hirst, Miss J.
Hogarty, W. C.
Huggard, Mrs. J. Turner
Hughes, Mrs.
Hunt, Miss R.
Hunter, Miss A.
Hunt, Miss A. L.
Jackson, R. J.
Jacob, W.

(Continued on inside back cover)

Programme

“MESSIAH”

By George Frederick Handel

Bi-Centenary Performances

MONDAY, APRIL 13TH - 7.30 P.M.

SUNDAY, APRIL 19TH - 3.30 P.M.

Sunday, Dec. 20th 1942.

By the Combined Choirs of

Dublin Grand Opera Society : Culwick Choral Society

J. Turner Huggard's Oratorio Choir : University of Dublin Choral Society

University College, Dublin, Musical Society

Conductors:

Capt. J. M. Doyle (April 13TH) : J. Turner Huggard, F.R.C.O. (April 19TH) (*Dec 20th*).

Soloists:

Label Knight . Soprano: Rita Lynch Tenor: James Johnson
Patricia Black . Contralto: Patricia Black Bass: Hooton Mitchell *James Johnston*
Richard Mason.

Chorus and Orchestra of Three-hundred

Leader: Terry O'Connor

Edward Black



GEORGE FREDERICK HANDEL

G. F. Handel. 8 Septemb^r. 1741.

"MESSIAH"

HANDEL (1685-1759)

Commentary by Harold R. White

Begun August 22, 1741: first part completed August 28; second part, September, 6; third part, September 12; Instrumentation, September 14. First performed in Neal's Music Hall, Fishamble Street, Dublin, for the benefit of the Society for relieving Prisoners, the Charitable Infirmary and Mercer's Hospital, April 13, 1742

It will be seen from this that the composition of "Messiah" occupied Handel only three weeks, an incredibly short period, for it would take an expert as long merely to copy out the music. How are we to account for it? In the first place Handel must have thought out his whole scheme before he put pen to paper. In this respect he resembled Mozart who mentally conceived whole symphonies before setting them down. Handel had been inactive for a considerable period before he began work on "Messiah," and we may reasonably conclude the actual composition occupied his mind for at least twelve months. We must also consider another important point. The composer interpolated several of his earlier compositions into the new oratorio. Most of these were originally Italian duets. Thus we have "And He shall purify" which is transformed into an effective chorus, and is identical with the duet up to the words "That they may offer unto the Lord" which forms an impressive climax. "For unto us" is another instance; but here again Handel introduced a stroke of genius in the great choral shouts, "Wonderful, Councillor." From the duet, "Quel fior alla ba ride" Handel found material for "His yoke is easy." The words are really inappropriate in the oratorio. The coloratura treatment of "ride" (laughs) evidently a bit of word painting, is grievously out of place associated with the word "easy." Here, too, the chorus is brought to a conclusion in a passage of beauty and dignity. "All we like sheep" is another case in point, the end of which brings in a magnificent contrast where the time abruptly changes to a broad adagio, and passing into minor harmony, the voices enter into solemn canonic sequence, a mighty episode of grandeur and deep feeling. The chorus "But thanks be to God" and the duet, "O Death where is thy sting," are formed on the same subject and were originally set in an early duet, to an exhortation to abandon love. These two numbers, however, are generally omitted.

[Continued on Page Six]

“MESSIAH”

Overture

PART THE FIRST

Recit. and Aria (<i>Tenor</i>)	..	..	“ Comfort Ye ” “ Every Valley ”
Chorus .. .. .	..	..	“ And the Glory of the Lord ”
Recit. and Aria (<i>Bass</i>)	..	..	“ Thus saith the Lord ” “ But who may abide ”
Chorus .. .. .	..	..	“ And He shall purify ”
Recit. and Aria (<i>Contralto with Chorus</i>)			“ Behold a Virgin shall conceive ” “ O Thou that tellest ”
Recit. and Aria (<i>Bass</i>)	..	..	“ For behold, darkness shall cover the earth ” “ The people that walked in darkness ”
Chorus .. .. .	..	..	“ For unto us ”

Pastoral Symphony

Recit. (<i>Soprano</i>)	..	..	..	“ There were shepherds ”
Chorus .. .. .	..	..	..	“ Glory to God ”
Aria (<i>Soprano</i>)	..	..	..	“ Rejoice greatly ”
Recit. and Aria (<i>Contralto</i>)	..	..	..	“ Then shall the eyes of the blind ”
			(a)	“ He shall feed His flock ”
(<i>Soprano</i>)	..		(b)	“ Come unto Him ”
Chorus .. .. .	..	..	..	“ His Yoke is easy ”

Interval

PART THE SECOND

Chorus	" Behold the Lamb of God "
Aria (<i>Contralto</i>)	" He was despised "
Chorus	" Surely He hath borne our griefs "
Chorus	" All we like sheep "
Recit. (<i>Tenor</i>)	" All they that see Him "
Chorus	" He trusted in God "
Recit. and Aria (<i>Tenor</i>)	" Thy Rebuke hath broken His heart "
	" But Thou didst not leave His soul in hell "
Chorus	" Lift up your heads "
Chorus	" The Lord gave the Word "
Aria (<i>Soprano</i>)	" How beautiful are the feet "
Chorus	" Their sound is gone out "
Aria (<i>Bass</i>)	" Why do the Nations "
Chorus	" Let us break "
Recit. and Aria (<i>Tenor</i>)	" He that dwelleth "
	" Thou shalt break them "
Chorus	" Hallelujah "

Interval

PART THE THIRD

Aria (<i>Soprano</i>)	" I know that my Redeemer liveth "
Chorus	" Since by man came death "
Recit. and Aria (<i>Bass</i>)	" Behold I tell you a mystery "
	" The trumpet shall sound "
Chorus	" Worthy is the Lamb "
Chorus	" Amen "

WHY HANDEL CAME TO DUBLIN.

Thus it will be seen, a not inconsiderable portion of the oratorio was merely adapting old material to new uses. For some years prior to his visit to Ireland, Handel's experiences in London were, to say the least, unfortunate. Enmity and prejudice oppressed him. His *prima donne* fought. His music began to suffer from neglect and scorn. People turned to the *Beggar's Opera* for entertainment. He was told he was a conjuror, practising sorcery upon His Majesty's subjects. No wonder the health of Handel broke down beneath the weight of disappointment and opposition. That was his condition when Handel received the invitation from the Duke of Devonshire, then Lord Lieutenant of Ireland, to visit this country. His "Messiah" was completed, but smarting under the injustice of his treatment, Handel did not care to risk a possible failure in London, and knowing that the popular taste in Dublin was both refined and intelligent, was not unwilling to try his fortune here. In this decision he was, no doubt, influenced by his leading violinist, Mathew Dubourg, who resided in Dublin, and very likely put Handel in touch with the three great charitable institutions, to the funds of which he promised to contribute portion of the proceeds from the new venture.

THE LIBRETTIST.

Handel was most fortunate in his librettist, Charles Jennens. Most of Handel's former works suffered from weakness in this respect, and although Jennens was a conceited coxcomb, no one can deny he did a great work in "Messiah." Yet only his overweening vanity could have prompted him to write to a friend that Handel's oratorio was, to him, disappointing. "I have, with great difficulty," he writes, "made him correct some of the grossest faults in the composition, but he retained the overture obstinately, in which there are some passages far unworthy of Handel, but much more unworthy of the 'Messiah.'"

The overture as it stands, is incomplete. In the Autograph Score, the last 61 bars of the fugue are missing, and in the Dublin MS., the opening *Grave* and part of the fugue are absent. It was usual for Handel to conclude his overtures with a minuet, but though it is said a minuet in E major was actually composed, Handel omitted it as unsuited to the serious character of the oratorio. In any case, the opening chords of "Comfort Ye" fall gratefully on the ear after the dignified conclusion of the overture in the minor key.

OPERATIC INFLUENCE.

The prophetic utterances of the opening numbers are treated with all that dramatic insight of the great opera composer Handel had proved himself to be.

The beginning of "Thus saith the Lord" has not been surpassed in grandeur and dignity, even by Wagner. The tenor aria "Thou shalt break them" is a vigorous example of Handel's dramatic style, while the bass aria "Why do the nations" is thoroughly modern in its spirit and in its orchestral treatment. Experts complain of Mozart's additions to "The People that walked," but I think it will be admitted that the poetical imagery of the aria has to modern ears been rendered more vivid and beautiful. After the prophetic exordium of this part of the oratorio comes to an end with the tremendous climax in the chorus "For unto us," Handel proceeds with the story of the Nativity, which is described in a series of delicate pictures.

THE NATIVITY.

Thirty years before he composed "Messiah," Handel had heard in Rome an old Calabrian tune which he now used as the theme of the Pastoral Symphony in order to set the mood for "There were shepherds" and the other recitatives which end in the second climax, "Glory to God." These recitatives are exquisitely contrasted, two being accompanied by the organ and two by strings. It has been ascertained that the strings in the last recitative "And suddenly there was with the angel" are not bowed, but are intended to be played staccato, commencing with a vigorous forte. This has apparently escaped the attention of conductors, although the electrical effect of Handel's intention must be obvious. The treatment in performance of "Glory to God" varies. Many conductors appear to think that "Peace on earth" must necessarily be soft, but Handel distinctly directs *forte*. The gradual approach and departure of the Heavenly Host is probably the result of the composer's association with the stage. The tranquility of the end is expressed, not by the chorus, but by the orchestra.

After this outburst of the Celestial Choir, follows the flashing *aria d'agilita* "Rejoice greatly," a cry of prophetic joy, and the first part concludes with a second promise of comfort in "He shall feed His flock," another touching aria of a pastoral character, and the succeeding chorus, "His Yoke is easy."

THE PASSION MUSIC.

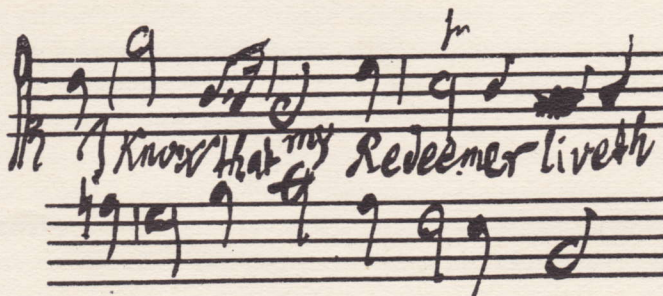
We come now to the story of the Passion, which forms the second part of the oratorio. Thus Handel deals in some detail with the birth, sufferings and death of Christ, but tells us nothing of His life. In this section we are called upon to "Behold the Lamb of God" and with ineffable pathos Handel describes the sufferings of the Man of Sorrows, despised and rejected of men. It has been said that in the chorus, "All we like sheep," Handel carries realism too far in his endeavour to depict the wanderings of a scattered flock instead of the backslidings of human

sinners, but, as Rockstro observed, Handel has gone more deeply into the matter than the critics who find fault with him. There is folly as well as wickedness in rebellion against the Law of God. Handel deals with those who sin through thoughtlessness, as well as with those whose sin is deliberate and intentional. In the one case the sinner takes pleasure in his vain conceits. In the other the price must be paid by the Messiah for man's wilful disobedience as well as for his folly.

The other side of the picture is painted in glowing colours. After the prophetic suggestion of the Resurrection in "But Thou didst not leave His soul in hell" comes the elevating and triumphant chorus, "Lift up your heads" and we are brought step by step to the grand climax, "Hallelujah."

PROMISE AND FULFILMENT.

The third part of "Messiah" is purely theological, yet by reason of the composer's genius, the interest is fully maintained. The *aria di portamento*, "I know that my Redeemer liveth," belongs to that type of melody which is never likely to pass away. The two doctrinal quartets "Since by man came death" and "For as in Adam," have never been surpassed, while the solemn force of "Behold I tell you a mystery," and "The trumpet shall sound," are certain to retain their hold on the public as long as there is a musician able to play the trumpet obbligato. The work closes with two choruses, one florid and the other massive and severe. The oratorio, having opened with a message of comfort and promise, closes with the triumph of fulfilment, the calm joy of attainment.



Ladies and Gentlemen of the Choir - contd.

Jameson, Miss V.	McAsey, Miss C.	Ruttle, Miss O. A.
Jennings, Miss E.	McCoy, Mrs. A. J.	Ryan, Miss P.
James, Miss H. M.	McCullagh, Miss E.	Scales, Miss K.
Jones, G.	McGuigan, Mrs. K.	Scott, Miss E. K.
Kane, Miss N.	McKnight, Miss P.	Sheridan, H.
Keartland, J.	Nagle, M.	Sheridan, J.
Keogh, Miss M. M.	Newman, Miss E.	Sheridan, P.
Keogh, Miss S.	Noble, Miss E.	Sherrard, Mrs. G. O.
Kennedy, L. W.	Nolan, Miss P.	Sloane, Miss H.
Kirkpatrick, Miss F. M.	O'Brien, Miss P.	Sloane, Miss E. M.
Kyle, Miss P.	O'Byrne, Miss C.	Smith, Miss M.
Ladd, Miss E.	O'Carroll, Miss B.	Smith, Mrs. L.
Ladd, R. A.	O'Carroll, Miss E.	Spence, Mrs.
Laird, Miss M.	O'Connell, C.	Spratt, Miss S.
Larkin, J.	O'Connor, Mrs. J.	Stankley, R. M.
Ledwidge, Miss B.	O'Dea, Mrs. L.	Stringer, Mrs.
Lenihan, John J.	O'Dwyer, T. J.	Swanton, Miss M.
Leonard, Miss D.	O'Hagan, Miss J.	Thompson, Mrs. E.
Lever, Miss	O'Kelly, Miss M.	Thompson, Miss G.
Livingston, Mr. and Mrs.	O'Loughlin, Miss K.	Thompson, Miss G.
Long, J.	O'Loughlin, Miss M.	Timlin, A. E.
Lough, Mrs. N.	O'Malley, Miss M.	Tobin, W.
Luger, Miss E. T.	O'Sullivan, E.	Tonge, Miss G.
Maguire, J. L.	Orr, Miss	Treanor, Mrs.
Malone, Mrs. A. C.	Parkes, Mrs. W.	Troddyn, Miss K.
Mannion, Miss C.	Pattison, J. F.	Tyrer, Miss E.
Martin, Miss E. M.	Pasley, Miss Y.	Vaughan, Miss K.
Martin, Miss R. H.	Pierce, Miss V.	Waldron, Miss E.
Mathers, Miss H.	Pleimeann, Miss C.	Waldron, Miss I.
Mathers, G. S.	Porter, Miss E. H.	Walsh, Miss A.
Meyler, Miss	Poulton, Mrs. G. V.	Ward, H.
Millar, W.	Power, Miss J.	Ward, O.
Millar, G.	Quirke, Miss E.	Webb, Mrs. L.
Moran, W.	Redmond, P.	Whelan, Miss U.
Morgan, F. O.	Reese, Miss M. U.	Whelan, Miss K.
Mulligan, Miss N.	Roberts, W. G.	Williams, Miss N.
Myers, Mr. and Mrs. N. P.	Robinson, Miss P.	Williams, Mrs. G. A.
MacCormack, C. E.	Reynolds, D.	Withers, W.
MacNevin, Miss G.	Rock, Miss V.	Worthington, Miss
MacNevin, Rev. R., D.D.	Rumbold, Miss M.	Young, Miss P.
MacNevin, R.		
McAllister, Miss M.		

Special Stage Setting designed by MICHAEL SCOTT, M.R.I.A.I.

Built by TOM DALY

Stage Lighting : HARRY MORRISON

The Management Committee of the DUBLIN GRAND OPERA SOCIETY wish to express their appreciation to all those who have, by their efforts, made the bi-centenary performances possible, and in particular, to the members of the following choirs taking part :—

MR. J. TURNER HUGGARD'S ORATORIO CHOIR

CULWICK CHORAL SOCIETY

UNIVERSITY OF DUBLIN CHORAL SOCIETY

U.C.D. MUSICAL SOCIETY

and to

THE DIRECTORS AND STAFF OF THE GAIETY THEATRE (DUBLIN) LTD.

Hely's Limited, Printers, Dublin.